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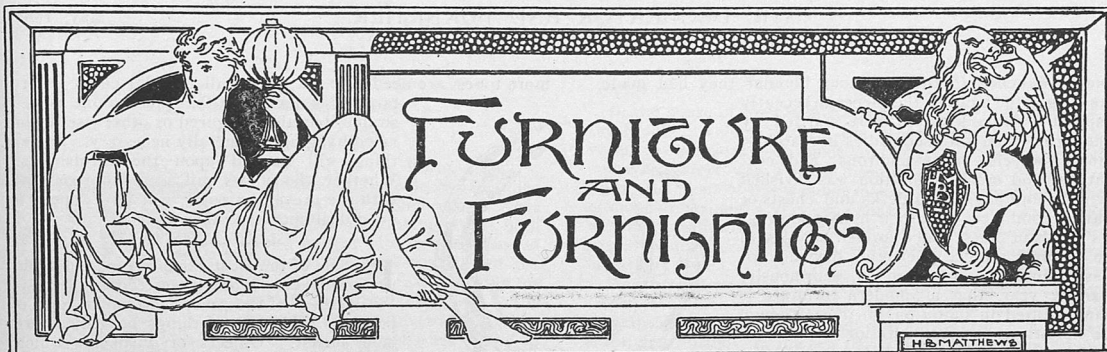
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## OUR COLORED SUPPLEMENT.

A DINING ROOM DESIGNED BY F. L. MARENZANA.



THE subject of our Colored Supplement is a dining room not intended to show any particular style, but which may be described as a combination of the Pompeian, Romanesque, or Renaissance styles, which are made to harmonize without giving any particular style undue prominence. As for the color scheme it is the intention of the artist to cover the walls where space allows with burlap, and decorate large panels with Renaissance effects, such as hanging shields and festoons of fruit. There are scrolls and

festoons of the same character as the bay recesses of the various doors, all colors to be in subdued tones. The ceiling is to have burlap in the panels, which are to be painted in a light maroon color.

The general woodwork inclosing the side door and recess is to be in a medium dark oak with a greenish cast. The furniture is to be in a little lighter finish, also with a greenish cast; and the chairs are to be upholstered with a green tapestry or a sage-green ooze leather to harmonize with the general finish of the room. The draperies to harmonize are to be in green velvet. All woodwork is to be finished in a dull polish, instead of the general high-polish finish.

## FURNITURE, ANCIENT AND MODERN.

THE craze for antiques and furniture dating back to Colonial times has had its origin in this generation, for the one immediately preceding it in this country had no taste or inclination for anything that was not spick-and-span new. How many of us who have reached the barren heights of middle age, with the past stretching out in a dim vista behind us, and the future descending by gentle but regular steps toward the evening of life, can remember how remorselessly our mothers, grandmothers and aunts sold or sacrificed the beautiful old bureaus and writing desks, the quaint chairs, and spindle-legged tables, which at the present day we would give thousands to possess.

In the twenties, thirties and forties, American taste both in dress and furniture was at the lowest ebb. Hoops and powders, as well as the dainty drab silks, with lace or cobweb muslin crossed over the bust, and the hair often peeping out from under a mob cap, with a most coquettish twist, such as Martha Washington wore, had all gone out, and with them the brightly-polished mahogany with brass or gilded mountings that furnished the buff and white mansions of Colonial times.

In their place our dear mothers rejoiced in dead white walls and ceilings (to make their rooms look larger, as they said), carpets on which flourished great bunches of roses and peonies, arranged at regular distances on a light gray or cream-colored ground; chairs and sofas of the stiffest and most uncomfortable foundation, with huge walnut or rosewood frames, and the least possible show of upholstery, covered sometimes in black horse-hair, sometimes in a startling brocatelle, with deep blue

vines meandering over a chocolate-colored ground. Marble, either white or black, entered largely into the construction of mantels, and a large round "center-table" with a marble top, which was frequently supported by a huge marble column, always occupied the middle of the room. On this reposed a regular number of what were known as center-table books, which were generally volumes of views in Turkey or India, lying diagonally over what were called "annuals" or "souvenirs," all in the richest morocco and gilt bindings. Newspapers, magazines, or paper-covered novels, such as load our library tables at the present day, were religiously banished from sight, and



PARLOR IN APARTMENTS OF MR. GEORGE A. KESSLER, NEW YORK.

a table cover or a sofa cushion had no place whatever in the dreary, darkened rooms. Gilding was the only decoration that was not tabooed, and that appeared in elaborate frames to huge pier and mantel mirrors, the possession of which was dear to every matron's heart.

All these goods ladies had inherited from their ancestors of Colonial times, the daintiest and most exquisitely carved furniture of beautifully grained Honduras mahogany, frequently inlaid with satin wood, but they sold it for an old song or banished it to Long Island or New England farmhouses, where their country cousins lived. It was only about thirty years ago, when communication with Europe became more frequent and Americans began to spend their summers in wandering through old palaces and castles on the other side, that our